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THE GROWTH AND MISSION OF NATURE-POETRY.

Among current phrases, few have received wider use and more frequent distortion than the herald cry of Rousseau, "Back to Nature." In its inception a watchword of revolt against tyranny and artifice, it has inspired the most sincere reforms and has clothed the most morbid sensationalism of the past century. Despite occasional perversion, however, the nineteenth century reinstated Nature as an inspiration to the noblest poetry, as an incentive to educational vitality, as an agent to restore and interpret life in its elemental sanity. While we speak of Nature study and Nature poetry as evidences of the advance of this age, we forget that, in truth, we have receded to past ideals and restated them with the knowledge and broader spirit of our own century. We have yet to surpass the Nature revelations of beauty and worship in the primitive literatures. If we have a scientific accuracy, a logical interpretation of Nature's laws, have we achieved any purer insight, any loftier imagination, than was attained by Moses on the Midian hills, by David in the Palestine pastures, or by Homer and Moschus on the shores of the Ægean? We have yet to surpass the pastorals of Virgil and Lucretius, the glowing visions of Celtic Ossian and Persian Omar, or the grand and fervid narratives of the Runic bards.

These primitive poets found Nature beautiful and friendly; more than that, she was a guide and a protector. They embodied their love and worship for her under symbols of their religion; we do the same. One may dispute the accuracy of these early poetic fancies; such criticism fails to nullify their poetic insight. They could not understand the scientific processes of growth, fermentation, and decay, — laws explained by mere children to-day, — yet they knew the value of Nature to humanity, they recognized her inspiration and worshipped her divinity. The facts which thousands of years have discovered are of great value, but they do not affect the real truth, the vital spirit of these pioneer Nature interpreters. For their superstition, we have instilled the spirit of research.

It is a far call from our age to these pastorals of classic times; there have been many tangential paths, hence the message "Back to Nature." Confining oneself to English poetry, as example, one notes the survival of early ideals in the pastorals of Piers the Plowman, and Chaucer; then the gradual transference of interest from Nature to hu-

manity, and the era of artificial standards and verbose, euphuistic form. Two poets, Spenser and Shakespeare, retained their love of Nature and adherence to her simple, sincere teachings. The former confessed to a desire to revive the Virgilian spirit. The latter painted marvellous tints of sunshine and forest shade; he used Nature as a background for his finest scenes. With a magical insight he seemed to prophesy our later spirit of scientific yet poetic interpretation, when his Jacques found

"Tongues in trees, books in the running brooks,
Sermons in stones, and good in everything."

Following these poets, who interpreted Nature in an age already becoming enslaved to form and fashion, there was the era of apathy and decadence, both in poetry of nature and of loftier life, from the later passing of Shakespeare to the advent of Cowper and Wordsworth. For a time, Nature was regarded not alone with indifference but even with disgust. Dryden, Pope, and their associates, extolled the city and deplored the hardships of trips into the country. In prose also was voiced this same sentiment of repugnance: the hills were irksome, the streams were swollen, the ocean was wild and gloomy. With the exception of occasional lines in Milton's masterpieces, Nature seemed a tabooed theme for poetic usage.

From such abnormal status there came a reaction, gradual and tentative for many decades. At first it was in the revival of Nature similes, not to celebrate the glories of scenery, but to afford more striking epithets for descriptions of town-life and simpering heroines of the drawing-room. One readily recalls the vacuous phrases, "lithe as a willow," "cheeks like a damask rose," and similar "millinery adjectives." Nature, as either true illustration or incentive, was still unseen. In minor strains one notes the first revival of simple, true appreciation of Nature forms and rural beauty. Gay's "Shepherd's Week" contains a few rare intuitive lines on bird habits and country life. The "Pastorals" of Ambrose Phillips are meagrely interlined with passages of Nature observation, though one still misses the note of comradeship. Allan Ramsay was the pioneer poet in this revival of sympathy between Nature and man; "The Gentle Shepherd" emanated from an observant mind and a sincere love of rural scenes.

Thomson, by concentration of theme and minuteness of description, stimulated popular taste to a new observation of English woods and flowers. While his scenery is vivid and often effulgent, there is a lack of the emotional warmth noted in Ramsay, and soon to be fully vitalized in the poetry of Gray, Beattie, and Burns. This spiritual awakening found expression in the poetry of Langhorne, Burns, Crabbe; it reached its fruition in Cowper, Wordsworth, Bryant, and Whittier. Over the tender and significant Nature poems of Cowper,

will ever linger his epigram, defiant to the artificers of past verse,—

"God made the country and man made the town."

Nature had a personal message of healing for this poet in the tangled meshes of his life; he realized and poetized her sane, restorative powers.

Thus had the poets of the middle and later eighteenth century portrayed Nature as a sensuous delight, a mental inspiration, and a shrine for the soul's worship and repose. Wordsworth embodied all these attributes. To him, Nature, in wildness or repose, inflamed the senses and the imagination, incited observation and thought, revealed the true meaning of creation and the divine. A type of the imaginative dullard of his time was "Peter Bell." This apathy he combated with far more vigor than he deplored extreme scientific dissection. Eager to bring about harmony between the poet and the scientist, Wordsworth was the pioneer in expressing this ideal unity, now far nearer its consummation; "If the time should ever come when what is now called science, thus familiarized to man, shall be ready to put on, as it were, a form of flesh and blood, the Poet will lend this divine spirit to aid the transfiguration, and will welcome the Being thus produced as a dear and genuine inmate of the household of man." Tennyson and Browning, affected even more than were Wordsworth and Shelley by the scientific trend of thought, blended accuracy with tenderness, observation with passion. Emerson revealed in American poetry the influence of converging science and poetry, often substituting the philosopher's query for the poet's fancy. In "The Rhodora," however, with dauntless defiance to speculation and utilitarian theories, he has produced a marvel of poetic charm.

We apply the term Nature-poet without discrimination. In fact, after the revival of this inspiration nearly all the Victorian poets of first rank, and the American writers in yet greater degree, used Nature freely in their "poet's cloth of gold." Tennyson found her beauteous changes a never-failing illustration for his lyrics and dramas of life. "In Memoriam" is tintured by scenic stanzas, analogies or accompaniment to human mood. Swinburne and Morris, with less skill and diversity, have thus used Nature as illustration. Browning, in the major part of his poetry, does not commingle in loving relations man and the external world, either in its glory or its peace. There are exceptional passages, as the delicate song of the Mayne in "Paracelsus." From Nature, as a rule, he gains solitary intellectual incentive. In "Pippa Passes" and "Saul," however, the poet interprets human responsibility and sanity through the allegorical and descriptive messages of Nature.

Few poets have had deeper fervor for solitary Nature, both broad and restricted, than Landor. Like Keats, a devotee of classicism, he peopled woods and hills with messengers of Phœbus and Bacchus,

even as the English nightingale is to Keats a "light-winged dryad of the trees." Occasionally in Landor's poems one meets a lyric, blending, in happy simile, Nature and heart-love:

"From you, Ianthe, little troubles pass
Like little ripples down a sunny river;
Your pleasures spring like daisies in the grass,
Cut down, and up again as blithe as ever."

The ancients gave Nature animate shapes, yet seldom human; they made her sympathetic with man, often creative for him. But it remained for the nineteenth century to endow Nature with a soul, to apostrophize her as the highest conception of Life, Love, and Truth. Wordsworth infused both a mentality and a spirituality into the object of his worshipful companionship. Coleridge embodying his philosophy in his Nature poetry made the world the transcendental image of ourselves:

"Ah! from the soul itself must issue forth
A light, a glory, a fair luminous cloud
Enveloping the Earth."

Shelley's poetry yet more personifies the elements with the spirit of life and love. His "Skylark" is a "blithe spirit," his "West Wind" a "spirit fierce,—impetuous one." Love, embodiment of Nature and humanity, the ultimate sublime creation, utters the magical finale of "Prometheus Unbound,"—

"And folds over the world its healing wings."

While for purposes of classification one may divide the modern poets, in their treatment of Nature, into three classes—those who worked by illustration, by incentive, and by interpretation,—such distinctions are far from absolute. Tennyson and Browning, Longfellow and Lowell, are in the main types of illustrative poets; Byron, Scott, and Landor, poets of mental incentive or inspiration; Wordsworth, Shelley, Bryant, Emerson, and Whittier are interpreters of human and divine laws through Nature communion. There are, however, occasional poems by many of the modern exponents of this age of speculation, suggesting queries and yearning for their solution in Nature's laws. In Tennyson's later work are many such hints; for he was the most perfect creation of his age. When he plucks his "Flower from the Crannied Wall," his cry is,

"But if I could understand
What you are, root and all, and all in all,
I should know what God and man is."

The current poets have interwoven Nature in varied ways,—especially as allurement to wearied city-pent souls, and as antidote to devitalizing commercialism and greed. Nature vistas, in vigorous and delicate outlines, are scattered throughout the poetry of Robert Buchanan, George Meredith, William Henley, and Alfred Austin. They give sensuous charm to the dramas of Stephen Phillips, and to the tense and virile odes of Kipling. William Watson, an avowed pupil of Wordsworth, has

proclaimed allegiance in deep sympathetic Nature worship.

In American poetry there are yet more distinct stages of development and messages of joyance and reverence in Nature communion. It is axiomatic to recall the early prose, and the so-called poems, descriptive of the cold wild hills and forests that seemed "daunting terrible" to the colonists in their primal search for shelter and harvest. With the conquest of the soil and relaxation of the Puritan revulsion against all objects of taste and joy, came an awakening of the observant and descriptive faculties,—reflected in the pioneer Nature verses of Philip Freneau and Richard Alsop. After a series of crude yet sincere efforts at pictorial vision, among such forgotten poets as Percival and Wilde, wherein awe is replaced by comradeship, Bryant, in 1817, wrote "Thanatopsis" and declared himself our first true Nature poet. Like Wordsworth, he combined illustrative portrayal with fervent incentive and broad interpretation. Emerson and Whittier also revealed this reflective and interpretative attitude. If the former often accentuated the philosophic strain, he never lost the poet's charm. Whittier must ever suggest the simple and heartfelt bucolics of Blake and Burns. Less speculative but more trustful than his associates, he has poetized Nature in graphic and varied forms. Lowell, like Tennyson, found incentive to keen imaginative and emotional pictures in woodland walk, brilliant flowers, or dashing ocean-spray. Longfellow is especially the American poet of the sea and shore, and in these memories are found some of his most perfect work. With a note of true revelatory inspiration, he wrote,

"The heart of the great ocean
Sends a thrilling pulse through me."

Bayard Taylor is yet to receive due recognition as a poet. To him Nature gave rich fancies and strong interpretations of life and divine laws. The early "Home Pastorals," the later sensuous pictures of the Orient, reveal the poet's insight and joyous comradeship with widely-scattered Nature forms. In the rollicking music of "Wind and Sea," as sung to-day, do we not often forget the poetic beauty? Buoyancy and grace coalesce in his poems. In occasional revulsion at Whitman's baldness and scientific freedom, we may overlook two odes unequalled in tenderness and Nature interpretation—the nocturne of the mocking-bird and the perfume of the lilac.

Southern skies and color must ever lure the poet's senses. America has claim to no poet more deeply infused with Nature communion than was Lanier. He possessed even more than comradeship. His soul responded to personal affinity in the marshes, the robin, and the "Friendly, sisterly, sweet-heart leaves."

In later poetry, of whatever locality, there are few distinctive Nature versifiers. The exclusive-

ness of theme has given place to broader suggestions of the complex incentives of the age. Wordsworth and Bryant are still the pervasive influences in Nature poetry. They were deeply imbued with the mission of such authorship, — to educate the senses, incite the imagination and thought, and inspire the soul to worshipful interpretation of higher truths. Nature will reveal her lessons only to the responsive soul.

"Yea, what were mighty Nature's self?
Her features could they win us,
Unhelped by the poetic voice
That hourly speaks within us?"

The mission and the distinctive message of Nature poetry have been assimilated in many other themes of current verse. She utters her reproach, she offers her benison, to a restless civilization. The exquisite lyrics of Mr. Aldrich, the symphonic hymnal stanzas of Mr. Stoddard, the lyric pictures by Richard Burton and Dr. Van Dyke, Miss Reeve and Miss Guiney, the flower-songs of Mrs. Moulton and Mrs. Deland, the bucolics of James Whitecomb Riley, — such are indicative of the variety and effulgence of American Nature-love. In the strange focalized genius of Emily Dickinson are brilliant descriptive flashes, as in "The Blue Jay":

"No brigadier throughout the year
So civic as the jay.
A neighbor and a warrior too,
With shrill felicity."

Among our younger American poets, nearly all of whom have written Nature verse of beauty, are three with significant motives. The sonnets of Mr. Lloyd Mifflin are unique and revelatory of the artist-student of woods and shore. If the metrical form is occasionally difficult to maintain with ease, the mind-image is always lucid and stimulative. Mr. Scollard is a poet of rare melodies. His excess of imagery seldom obscures the real simplicity and fervor of thought. "The Walk" which leads him to "The Hills of Song," and more recently "The Lure of the Woodland," have traces of floridity, but are matchless in music and joyance. From our fretting, rushing surface-impressions, Nature can lure us by the "magiery" and harmony portrayed by this poet. For the tabulated facts of Nature, her poetry supplies loving observation and recognition of the vital truths, "the verities of life." Nature to such a poet is not alone a picture but a loving comrade. To give counterpoise to the scientific analysis of the day, the poet trains imagination and soul for Nature-communion. Mr. Cheney, one of our lyrists of elemental glories and concrete beauties, has well embodied the poet's mission as interpreter of Nature:

"For him the June days never go,
For him the roses ever blow,
And bleakest hours that be
Are loud with melody;
He looks, his eye in darkness sightful is;
He leans, his ear can hear the silences."

ANNIE RUSSELL MARBLE.

The New Books.

A BOSWELL FOR DUMAS.*

"Posterity for me begins at the frontier," said Dumas. And it is only during the last quarter-century — since the death of their writer — that the imaginative pages of "Monte Cristo" and "Les Trois Mousquetaires" have made America no inconsiderable part of that frontier. It has recently been pointed out that it is chiefly to Mr. Andrew Lang and Robert Louis Stevenson that the literary rehabilitation of Dumas with the English-speaking public is to be credited; the former having assured us that the adventures of the three musketeers belonged to a legitimate sphere of French literature, while the latter voiced his admiration of the unstrained and wholesome morality of his "Vicomte de Bragelonne."

In his interesting narrative of the life and works of Dumas, Mr. Arthur F. Davidson, a critical English student, has made good use of the voluminous Dumas literature that preceded him. The various French works concerning Dumas have all confined themselves to some particular side of his talent or some particular period of his life. Hence, the present volume is, from a biographical and literary standpoint, the first comprehensive and continuous work, and fitly commemorates the centenary of Dumas's birth — July 24, 1902. For some time the belief was current that Dumas was born in 1803. Says the present biographer:

"By a singular inadvertence — so persistent is error — this was the date which originally appeared on the monument in the Place Malesherbes, which has since been corrected. It is reasonable to attribute the origin of this mistake to the ambiguity of the Republican Calendar. 'On the fifth day of Thermidor in the year X of the French Republic' — so runs the *acte de naissance* of Dumas; and only on the supposition that the first year of the Republic began on September 22, 1793, would X be 1803. But, in fact, the first year was considered to end, not to begin, on September 22, 1793, so that X would be 1802."

The first pronounced literary influence experienced by Dumas came from a meeting with Adolph de Leuven, afterwards a prolific writer of *vaudevilles* and comic operas. Another event bearing upon his career was a performance of tragedy called "Hamlet," by an author named Ducis. So the play-bill announced.

* ALEXANDRE DUMAS (père): His Life and his Works. By Arthur F. Davidson, M.A. Philadelphia: J. B. Lippincott Co.

To Dumas the word "tragedy" suggested Corneille and Racine. He knew nothing of "Hamlet," nor of Ducis; still less that this was only an adaption from Shakespeare in which the French playwright sought to smooth over the crudities of the original by certain doctorings in the approved "classic" style.

"The demon of poetry was now awakened in me, and would give me no rest," said Dumas. Soon after, through a happy chance, he was introduced to that happy coterie of privileged beings who made the plays and the laws of the Théâtre Français.

As this event marked a starting-point in his remarkable career, it may not be amiss to lay aside for the moment Mr. Davidson's biography and glance at the conditions then existing. The aberrations of the French dramatists arose principally from an egregious misconception of Shakespeare, whom they ambitiously attempted to imitate and rival. His name, and those of Schiller and Goethe, were perpetually on their lips; and yet the only development they aimed at was that of sensual propensities, — although these are the lowest in the scale of themes for dramatic treatment, according to those great masters themselves. The old formal classic drama had fallen into decay and disrepute; a new order of things was demanded by the innovating spirit of the times. Great models of other nations, indistinctly understood, seemed to form standards whereon their compositions might be moulded. Unsited to French style and sentiment, the endeavor to imitate them led to productions of the most anomalous character, wherein the stateliness of Shakespeare, the mysticism of the German, the impetuous frivolity and diseased imagination of France, were mingled in a heterogeneous compound. Wherever the influence of Shakespeare is felt it must be ultimately beneficial. Schiller's "Wallenstein" and Goethe's "Torquato Tasso" sank into inferiority when compared with Shakespeare. When the French public began to manifest the desire for a new dramatic form — for a drama more in unison with and expressive of the spirit of the times — Delavigne wrote his "Vepres Siciliennes." It appeared in 1824 (when Dumas was twenty-two years of age), and the sentiments of liberty that abounded in it endeared it for a while to a fastidious public. It was the forerunner of a new school in French dramatic art.

"La Chasse et l'Amour," a vaudeville in the Scribe fashion, marked Dumas's *début* as a dramatist. The piece was produced at once, —

illustrating, as Dumas in a Pickwickian way observes, "the mutability of human judgment." Other light works were produced in quick succession. In 1827 a company of English actors, chief among whom was Charles Kemble, visited Paris with a Shakespearian *répertoire*. "From this hour, as never before, I had an idea what the theatre really was," says Dumas. "It was the first time I had seen on the stage real passions animating men and women of flesh and blood."

"Henry III.," — described as a faithful picture of the period intended to be represented, — was a notable success. It was appreciated the more for the reason that hitherto Dumas had been notorious for the freedom with which he poached in German preserves; while the talent displayed in dressing up his spoils, combined with his undoubted originality, had silenced his critics. "Christine" and "Antony" followed "Henry III." These preceded their author's short career of political life, summing up which his biographer says:

"It is easy enough to criticise him from the vantage-ground of secure indifference; we do better to remember how hard it was in those 'incandescent' days to avoid entanglements (witness, for example, all the ridiculous turmoil raised in 1833 about the interesting condition of the Duchesse de Berry), and to admit that if Dumas sometimes made a fool of himself he did so in a numerous and not undistinguished company."

Page after page is devoted by Mr. Davidson to the other theatrical works of Dumas. We are told how his "Napoleon Bonaparte" was written; we are given descriptions and critical comments on "Antony," "Richard Darlington," "La Tour de Nesle," Catherine Howard," "Don Juan de Marana," etc., on down through the list. Then follow entertaining chapters of anecdote and reminiscence. As he approached middle age, the alert dramatist noticed with regret two tendencies of the times: the decline of supper parties as an institution, and the growing habit of smoking. He regarded nicotine as a stupefying drug, — the enemy of *esprit*. At repartee, Dumas was always able to hold his own. At the Français one evening, during the performance of a play by Soumet, a spectator was observed to be slumbering. "Look," said Dumas to the author of the play, who was sitting near him, "you see the effect produced by your tragedy!" But next evening, at the same theatre, it happened that the play was one of Dumas's own, and it happened that a gentleman in the stalls was overpowered with sleep. Soumet, being present, noticed this; and with infinite satisfaction, tapping Dumas

on the shoulder, he said: "Please notice, my dear Dumas, that your plays can send people to sleep as well as mine." "Not at all," was the ready reply; "that's our friend of yesterday; he has not woken up yet!"

Mr. Davidson points out that between Scott and Dumas there are resemblances which always strike the attention. Both, as boys, were what is scholastically called "idle"; both began life as apprentices to the legal profession; each essayed a form of literature different from that in which he eventually found his widest popularity. Scott began with poetry, Dumas with drama; but the chief title to fame for both was to be the historical novel. In each case German romanticism was a powerful influence; and by a curious coincidence both Scott and Dumas in early years exercised themselves in a translation of the same work — Burger's ballad of "Lenore." Both authors, it may be added, made much money by their writings; the one built his Abbotsford, the other his Monte Cristo, — and both fell into financial difficulties. "The qualities of Scott," said Dumas, "are not dramatic qualities. Admirable in the portrayal of manners, character, and costume, he is unable to depict passions. 'Kenilworth' is the only *roman passionné* that he wrote, and it is the only one that has attained great success in stage form. . . . My conviction was that France would be best suited by an equal fidelity in regard to manners and characters, combined with a more lively dialogue and more real passions." After reading the "Waverley Novels," he cherished the idea of popularizing French history.

In Victor Hugo, France beheld the double character of genius: the light-hearted poet and the dismal humanitarian; the lover of beauty for the sake of beauty, and the conscious admirer — not to say advocate — of ugliness, of crime, of monsters. Balzac was survived by a feeble school of imitators, and France was subjected to a tainted course of licentious literature — in which scandalous stories were covered over by a certain elegant varnish by describing the scenes as taking place in the drawing-rooms and boudoirs of high life. Michelet was looked upon as a professional historian. Merimée was too delicate for the general public, though his gems of art were prized by the *connoisseurs*. Such was the condition of things when Dumas conceived the idea of writing novels of historical significance, as Scott had done across the channel. "Le Chevalier d'Harmental" was followed by "Une Fille de Regent," "La

Reine Margot," "Le Chevalier de Maison Rouge," "Joseph Balsamo," and so on. Says Mr. Davidson:

"Human nature, as Plato long ago observed, has been coined in very small pieces; and the sorting of these, to form a just estimate of character, involved so much balancing and counterbalancing that it ends in being perplexing without being any the more infallible. For Dumas it has to be said that whenever he touches history — in novels, plays, or studies — he has the true historical instinct; without either faculty or inclination for the drudgery of analysis he somehow arrives at a synthesis quite as convincing as any that can be reached by the most minute methods."

"The Three Musketeers," — the loyal comradeship of these seventeenth-century gallants, their reckless fighting, their impetuous love-making, which typified to the French public certain characteristics identified with France in her greatest days, — jumped into instant popularity. Speaking of "The Count of Monte Cristo," written in collaboration with Maquet and possibly Fiorentino, Blaze de Bury says:

"Dumas in a way collaborated with everyone. . . . From an anecdote he made a story, from a story he made a romance, from a romance he made a drama; and he never let an idea go until he had extracted from it everything that it could yield him. Admit, as the critics will have it, his collaboration, plagiarism, imitation: he possessed himself what no one could give him; and this we know because we have seen what his assistants did when they were working on their own account and separately from him."

The present biographer has gone carefully through the long list of Dumas's writings, describing plots and analyzing motives. It would be superfluous to follow him minutely through the list; suffice it to say that the work is that of a scholar, and one who has breathed the atmosphere of Dumas for many years. As the vogue of the historical novel began and ended, so far as France is concerned, with the author of "Les Trois Mousquetaires," his biographer is justified in adding that the influence of Dumas has probably been the greatest in the sphere of the drama. Sardou considered him the best all-round *homme de théâtre* of his century. "Never," wrote a friend, "were good humor, cordiality, and sympathy more plainly stamped on any face than on that of Dumas."

A vagrant by nature, Dumas was always on the move, and his movements were as swift as his repartee. It is said that when he left Paris for the last time, he brought with him all his worldly wealth in the shape of a single gold-piece, which he solemnly deposited on the mantel-piece of his room at Puy. One day, toward the close of his eventful career, his eye wandered to this coin, which had remained un-

touching, and pointing to it he said to his son: "See there! Fifty years ago, when I came to Paris, I had one *louis* in my possession. Why have people accused me of being a prodigal? I have preserved it and possess it still; look, there it is!" It was his last jest. On December 5, 1870, the end came in an apoplectic seizure.

Mr. Davidson has been, on the whole, an appreciative and entertaining Boswell for Dumas.

INGRAM A. PYLE.

THE "VIRGINIA" POE.*

When the edition of Poe, prepared under the editorship of Mr. Stedman and Professor Woodberry, was published about ten years ago, it seemed as if editorial and critical skill had exhausted the possibilities of the case, and that the works of the author were at last brought together in a form that would remain definitive. But we are compelled to admit, after a careful examination, that the existence of the new "Virginia" edition, edited by Professor James A. Harrison, is fully justified by the new matter which it offers, as well as by its corrections in the text of the matter already familiar. While we cannot say that it supersedes the earlier edition—nothing could well supersede the critical and biographical work of the former editors—it does provide a supplement to that edition which students of Poe will henceforth find indispensable.

A *précis* of the new edition, based upon the editor's statement, will make clear the reasons for the judgment above expressed. Quoting Poe's own words, "I am naturally anxious that what I have written should circulate as I wrote it, if it circulate at all," the editor tells us that he became convinced almost from the start of the necessity of extracting "a new and absolutely authentic text from the magazines, periodicals, and books of tales and poems which Poe himself had edited or to which he had contributed." In the application of this procedure each one of the tales and poems has been made the subject of a special study of its various "states," with the result that we have in most instances a very different text from that published by Griswold. In two or three cases only, the Griswold version has been reproduced for the simple reason that the original publication was absolutely not to be found. The

foundations of the new edition are supplied by Poe's own copy of the "Broadway Journal" marked by himself, his own copy of "The Raven and Other Poems" (1845), with the poet's marginal corrections (amounting, in the case of "The Raven" alone, to no less than thirty-seven changes), his own copy of the "Tales" (1845) with similar corrections, his own copy of "Eureka," also annotated by the author, and the original files of the "Southern Literary Messenger" and other periodicals to which Poe contributed from time to time.

The work thus presented as Poe wished it to be read is arranged in strictly chronological order, making it possible to study the evolution of his style, and his growth from the crudity of his earlier writings to the almost absolute perfection of his best later work. In dealing with the "Literati" papers, Griswold's substitution of his own work for that of Poe in no less than five cases is exposed. The "Marginalia" now includes some forty pages of matter that Griswold suppressed, and the papers on autography and secret writing are now for the first time reprinted in full. There are various appendices (for Mr. Harrison has aimed to give us a Poe encyclopædia rather than a mere new edition), among which we notice an examination of the Poe-Chivers controversy which makes it clear that Chivers was the plagiarist, several contemporary reviews of Poe, some new matter found among the Griswold manuscripts, and a complete bibliography of all of Poe's known writings. Finally, we have all of Poe's correspondence that the editors could find, including many letters to the poet as well as those written by him. Something like two-thirds of the contents of this volume of correspondence consists of matter which is new even to the special students of the poet.

This statement of the general results accomplished by the painstaking industry of the editor must now be supplemented by an account of the consecutive volumes of the new edition. The first of the seventeen volumes is occupied with a biography of the most searching and painstaking sort. The appendix to this volume gives us the autobiographical memorandum prepared for Griswold, Griswold's famous (or infamous) "Ludwig" article on the death of the poet, and five additional articles and essays by Lowell, Willis, and others. Next in order come five volumes of the tales. This section has for an introduction the eloquent essay of Mr. H. W. Mabie on "Poe's Place in Literature," prepared as an address at the

*THE COMPLETE WORKS OF EDGAR ALLAN POE. Edited by James A. Harrison. In seventeen volumes. Illustrated. New York: Thomas Y. Crowell & Co.

University of Virginia upon the occasion of the Poe celebration three years ago. Here, as elsewhere throughout the edition, the variants of the different printed texts are minutely recorded in a body of notes. The single volume of the poems has an elaborate critical introduction by Professor Charles W. Kent, of which the most striking feature is a parallel drawn between Poe and Chopin, a parallel that grows upon the reader the more he thinks of it. The appendix to this volume includes several poems that have been attributed to Poe, and reduces to an absurdity the charge of plagiarism made in behalf of Chivers.

The tales and poems are followed by six volumes of literary criticism, of which nearly four consist of matter now for the first time reprinted. This fact alone would furnish ample justification for the new edition, were it in any way needed. Some of the notices may seem almost as unimportant as the forgotten books that they embalm, but there can be no serious question of the importance of making accessible the entire output of our first professional critic of high rank. The fourteenth volume contains essays and miscellaneous writings, about one-fourth of the matter being new. Here we find in full the articles on secret writing, also "The Philosophy of Composition," "The Rationale of Verse," and "The Poetic Principle." The fifteenth volume gives us "The Literati of New York City" and the first reprint of the "Autography" papers, facsimiles and all. The editing of the "Literati" has had the singular result of proving that five of the papers hitherto included in editions of Poe were not written by Poe at all, but were substituted by Griswold for Poe's original articles. This is a particularly interesting revelation, because in the case of Thomas Dunn English it shows that much of the malice of the attack was Griswold's. A more cowardly and contemptible act is probably not to be found in all the annals of editing. Mr. Harrison has now restored Poe's articles to their proper places, and printed Griswold's perversions in an appendix. The sixteenth volume gives us the fifteen papers called "Marginalia," exactly reprinted from the magazines in which they appeared. Then comes the "Eureka" in full, with the notes made by the author in his own copy, and which he intended to embody in a second edition. This volume closes with a Poe bibliography, followed by a general index to the fifteen volumes of the works. Last of all, we have in the seventeenth volume the Poe correspondence, which represents one of the chief

services done for us by Mr. Harrison. Although many of Poe's letters have found a place in his various biographies, it yet remains true that many others are now for the first time printed, and that the letters have never before been collected into a volume of their own. The value of this volume is greatly enhanced by its inclusion in many cases of both sides of the correspondence, and by the addition of many letters written about Poe by his friends and others. It should be said in closing this account, that each volume of the seventeen has a frontispiece illustration, and that the entire set is presented in a handy form that makes its use a pleasure, whether for consultation or continuous reading.

WILLIAM MORTON PAYNE.

DEVELOPMENT AND EVOLUTION.*

A fractious critic of Professor J. M. Baldwin's latest work, "Development and Evolution," might head his review "The Circular Reaction," borrowing a favorite term of the author's. The patient reader finds himself again and again confronted by the same arguments and the same definitions, and in chapter viii. the author actually quotes portions "from an earlier page" of the same work, equivalent when added together to about six pages! Furthermore, we are favored with long extracts from the writings of several authors, expressing again the views set forth in the book. In his preface, Professor Baldwin explains and defends this procedure at some length, and says, what is certainly true, that repetition has its pedagogical justification.

Putting aside this peculiarity of the work, it may be said at once that there is much in it to interest any intelligent reader. No attempt is made to adopt a "popular" style of writing, or to enliven the pages with poor jokes; but the facts and arguments are clearly put forward in language not too technical to be understood. Also, as might be expected from Professor Baldwin, the book represents original thought of a high order, and not a rehash of other people's notions. In view of the large amount of second-rate scientific literature intended for general reading, it is worth while to point out these distinctions.

The central idea of the book is that of "Or-

*DEVELOPMENT AND EVOLUTION. Including Psychophysical Evolution, Evolution by Orthoplasy, and the Theory of Genetic Modes. By James Mark Baldwin. New York: The Macmillan Co.

ganic Selection," whereby those individuals (plants, animals, or men) survive which accommodate themselves to their environment. In the simplest form of Natural Selection, certain individuals survive because best fitted for their surroundings; while others, possessing inherent weaknesses or defects, die or fail to leave offspring. For example, a bird or a reptile or an insect may survive because its color is such as to make it inconspicuous. Its natural enemies, ever on the lookout for food, fail to detect its presence, while they detect and devour individuals less fortunately colored. Suppose, however, that the creature has the power of changing its color to suit its surroundings, as has the chameleon. It escapes just as well as if it had originally been of the necessary color. Suppose, again, that it has no chameleon-like power, but has intelligence, so that, being green, it hides amongst green leaves; or being brown, amongst the rocks. Again it escapes destruction. Suppose that, instead of hiding, it learns to fight, and defeats its enemies. The result is again the same. In short, many creatures survive through a process of accommodation to their surroundings, — and this is "Organic Selection."

It has been difficult for evolutionists to account for the origin of instinct or physical peculiarities which, in a slightly developed form, would not be of any apparent value. How can natural selection preserve that which is merely prophetic of a coming utility? The explanation lies partly in the fact that such characters may be correlated with others which are useful at the time, but also very largely in "Organic Selection," which preserves individuals capable of adaptive modifications. To take a simple instance, the native intelligence of man, under the conditions of civilized society, would by no means secure survival. Even a genius, if brought up in isolation and totally uneducated, would be a very poor sort of human being. Man, however, has immense powers of adaptation, and is able to supplement his original endowment by a process of learning which gives him command of the greater part of the earth. However, this acquired learning, like every other acquired character, apparently cannot be inherited, and the new-born child has to learn as did his parents. It has been suggested that this fact would put a stop to progress, because the means of survival would not be transmitted. This, however, is not at all the case, for *in every instance the acquired characters are built upon congenital ones*. The foundations, as it were,

are transmitted; and the best structures are those built on solid foundations. Who has not seen acquired characters collapse because of the lack of hereditary power? and who has not seen the effects of an evil inheritance? Hence, so far from modification being an impediment to progress through selection, it is the very thing which renders such progress possible, because *it gives value to that which would otherwise be valueless*. It is the parable of the talents over again: only those who put what they have to good use, whereby it is increased, are judged fit.

It will be apparent, also, that the congenital acquirements, which in adult life are overshadowed by those acquired, must be of extreme importance at an early and critical stage. A slight tendency or ability, at the proper moment, may be worth as much as the highest powers later on. It is like the small capital with which many a merchant begins business: a trifling thing in itself, but how significant when considered in relation to subsequent events!

Professor Baldwin certainly does a service in calling attention to these things, and at the same time to the immense importance of mind in the evolution of higher types. He shows how the power to learn is in many cases better than the ability, through instinct, to do as was done before. Suppose that we *could* inherit the thoughts and customs of our ancestors, in a biological as well as in a social sense; what would be the result? The people of America, for one thing, would still be firm believers in monarchy and slavery; they would still believe the world to be flat, and the sun to go around the earth. It is well, indeed, that every generation has to learn afresh. Yet, with all this, each generation receives abundantly from its predecessors of the fruits of learning. Through books and speech we have the social transmission of that which cannot be inherited. Note, however, this distinction: we *choose* what we will receive from the past; the lower types, governed by instinct, have to take what comes, without choice. Thus, through the power of the mind, progress becomes increasingly rapid, all sorts of conditions being successfully met.

It does not seem to the present writer that "Organic Selection" is quite a happy term, or that it should be contrasted with "Natural Selection." All these forms of selection are included in the Natural Selection of Darwin, though the emphasis may have been placed on one special type. I should prefer, then, to use

the term Natural Selection in a very broad sense, and to call the restricted "Natural Selection" of Professor Baldwin "Direct Selection," while Organic Selection might be known as "Indirect Selection."

There are so many interesting ideas in the book that any limited review must fail to do it justice. The "Theory of Genetic Modes" is worth a special article, and cannot be well discussed in a few lines. The chapter on "Selective Thinking" is an important one. It is shown that intelligent attention can only be given to ideas or facts which can in some way be connected with our platform of thought of the time being. Thus, the adult rejects absurdities which do not seem at all incongruous to the child. The evolution of thought in the life of the individual is thus comparable to the evolution of a series of types: at the beginning, several alternatives may be possible, but the highly-developed type has to follow along the path it has chosen, with no great deviation therefrom. Hence it may be that the music of the spheres is inaudible to us, and a little child may understand things which are hidden from the adult. And after all, the great secret of human superiority lies in the fact that we begin life as children, with the power to choose between good and evil. We have thus taken upon ourselves the functions of the Creator.

T. D. A. COCKERELL.

THE WOODBRIDGE PHILOSOPHER.*

The appearance of a complete edition of Edward FitzGerald's writings is gratifying proof of increasing appreciation of that rare genius. It is a question whether the modest recluse himself would have been more amused or outraged at the intimation that within twenty years of his death he should be advanced to the dignity of a "Variorum and Definitive Edition" in seven sumptuous volumes in Japan vellum. For, as Fanny Kemble said of him, he "took more pains to avoid fame than others do to seek it."

With most of us, "when the veil from the eyes is lifted, the seer's head is gray." In FitzGerald's case, the clearer vision, or at least the philosophic calm, was his from the cradle. While friends and contemporaries turned each

to the conquest of the world in his own way, Old Fitz, conscious though he must have been of not inferior powers, retired to view the strife from an obscure corner of Suffolk, whence the glittering vanities of the world seldom lured him forth. "Travelling, you know, is a vanity," he declares, with Emerson and Horace; "the soul remains the same." Even near-by London he visited only at long intervals; for the people there, he said, were "all clever, composed, satirical, selfish, and well-dressed. One finds but few serious men in London. I mean serious even in fun, with a true purpose and character, whatsoever it may be. London melts away all individuality into a common lump of cleverness. . . . The dulness of country life is better than the impudence of Londoners." Fishermen and farmers he enjoyed, and communion with his books he found infinitely better than idle talk. Compliments were intolerable to him, and even thanks for gifts he thought were better withheld.

So feminine a sensibility is rarely found united with so masculine an intelligence. The former, however, is perhaps the more strongly marked. "Taste," he was fond of saying, "is the feminine of genius"; and to taste he laid some modest claim, but none whatever to genius. A humorous sense of the ironies and perversities of this life, of the tendency of all things to pass over into their opposites, is manifest on every page of his letters. His virtues had more power to put him to shame than his frailties. With the Concord sage, he stood in considerable awe of his good qualities. Like old Donne he held that "he who knows his virtue's name and place, hath none." To Tennyson, poor and as yet unknown to fame, he writes:

"I have heard you sometimes say that you were bound by the want of such and such a sum, and I vow to the Lord that I could not have a greater pleasure than transferring it to you on such occasions; I should not dare to say such a thing to a small man, but you are not a small man assuredly, and even if you do not make use of my offer, you will not be offended, but put it to the right account. It is very difficult to persuade people in this world that one can part with a bank-note without a pang. It is one of the most simple things I have ever done to talk thus to you, I believe; but here is an end, and be charitable to me."

To his friends no one could be more loyal. He never knew when to cast off an old acquaintance—or article of dress. The tall hat that he wore tilted on the back of his head, and seldom removed in the daytime, except when he wanted a red handkerchief from its interior, was battered and shabby. His shirt-front, over which

*THE WORKS OF EDWARD FITZGERALD, Variorum and Definitive Edition. Arranged and edited by George Benham; with Introduction by Edmund Gosse. In seven volumes. New York: Doubleday, Page & Co.

fell a carelessly tied black silk scarf, was not too ostentatiously suggestive of the ironing-board. His impatience of sham finds manifold forms of expression. Leaves and whole sections he ruthlessly tore out of his books when he thought them mere padding. His library was made up chiefly of fragments of authors. Only in the case of Shakespeare and a few others would he tolerate a writer's *opera omnia*. And yet he so cheerfully endured the dreary length of "Clarissa," and the long-windedness of his favorite Crabbe, that we find him reading the former for the fifth time twenty years before his death, and the latter was for decades his *vade mecum*. His letters abound in references to what Carlyle called his "innocent *far-niente* life." To Frederic Tennyson he writes:

"I live on in a very seedy way, reading occasionally in books which every one else has gone through at school: and what I do read is just in the same way as ladies work: to pass the time away. For little remains in my head. I dare say you think it very absurd that an idle man like me should poke about here in the country, when I might be in London seeing my friends: but such is the humour of the beast . . . for all which idle ease I think I must be damned. But idleness is a test of virtue. The greater the idleness the greater the merit (in being virtuous)."

And when at rare intervals he so far forsook his "idle ease" as to appear, with modest anonymity, in print, he immediately felt somewhat ashamed, as he said, of having allowed his leisure to drive him into print when so many much more capable people kept silent. "I have not the strong inward call," he declares, "nor cruel-sweet pangs of parturition, that prove the birth of anything bigger than a mouse."

The world may well be thankful for "that very young-lady-like partiality to writing to those that I love." The only regret is that all his letters could not have been preserved. One feels tempted to say hard things of John Allen and James Spedding for their heedless destruction or loss of the letters they received from the Laird of Littlegrange. The Chelsea sage better appreciated those kindly human messages; indeed, he complained that they came not often enough. It is difficult to write about these letters without transcribing whole pages of them, so happily do they picture the quiet life of the recluse. "I believe," he writes, "I love poetry almost as much as ever: but then I have been suffered to dose all these years in the enjoyment of old childish habits and sympathies, without being called on to more active and serious duties of life. I have not put away childish things, though a man." Again, "I read very little: and get very desultory: but when winter

comes again must take to some dull study to keep from suicide, I suppose. The river, the sea, etc., serve to divert one now." To admirers of his matchless translations—his "impudencies," as he called them, referring to their wide departures from the original—the following is of interest:

"I suppose very few people have ever taken such pains in translation as I have: though certainly not to be literal. But at all cost, a thing must *live*: with a transfusion of one's own worse life if one can't retain the original's better. Better a live sparrow than a stuffed eagle."

His hearty dislike of the "ambition of fine writing" finds frequent expression.

"Boccaccio's humor in his country people, friars, scolds, etc., is capital: as well, of course, as the easy grace and tenderness of other parts. One thinks that no one who had well read him and Don Quixote would ever write with a strain again, as is the curse of nearly all modern literature. I know that 'easy writing is d—d hard reading.' Of course the man must be a man of genius to take his ease: but if he be, let him take it. I suppose that such as Dante, and Milton, and my Daddy [Wordsworth], took it far from easy: well, they dwell apart in the empyrean; but for human delight, Shakespeare, Cervantes, Boccaccio, and Scott!"

To FitzEdward Hall he has something to say about so-called Americanisms.

"I remember old Hudson Gurney cavilling a little at 'realize,' as I innocently used the word in a memoir of my old Bernard Barton near thirty years ago: this word I have seen branded as American; let America furnish us with more such words; better than what our 'old English' pedants supply with their 'fore-word' for 'preface,' 'folk-lore,' and other such conglomerate consonants."

The following, written forty-one years ago, is still timely:

"We should give up something before it is forced from us. The world, I think, may justly resent our being and interfering all over the globe. Once more, I say, would we were a little, peaceful, unambitious, trading nation, like—the Dutch!"

Best of all FitzGerald's letters are those to Fanny Kemble, perhaps because they are to a woman whose sympathetic nature calls forth the writer's most intimate self-revealings. Here, too, the play of fancy is most unrestrained. His odd stringing together of ideas, each one suggesting the following, is often amusing. For example, he thus closes one letter:

"Also I beg leave to say that nothing in Mowbray's letter set me off writing again to Mrs. Kemble, except her address, which I knew not till he gave it to me, and I remain her very humble obedient servant, The Laird of Littlegrange—of which I enclose a side view done by a Woodbridge artisan for his own amusement. So that Mrs. Kemble may be made acquainted with the 'habitat' of the flower—which is about to make an omelette for its Sunday dinner."

Again and again he begs her to spare his eyes

and not cross her letters, and especially not to cover her address (when she gives it) with cross-writing. He reiterates his entreaty that she shall not feel in the least obliged to answer his letters. The amiable quarrel over these matters, and the amusing criminations and recriminations regarding illegible penmanship, appear to have gone on to the end, each party to the friendly bickering having pet habits and whims that positively refuse to listen to dictation—although we once find the lady spelling out her letter on a typewriter in a desperate attempt at clearness.

Of FitzGerald's published prose, aside from his letters, the short preface to "Polonius" is the most characteristic. Its brief paragraphs are packed full of the writer's quaintly shrewd reflections. Of death he says one first realizes that he must die about the time he becomes conscious of being a fool. The earlier "Euphranor," with its occasional suggestion of "fine writing," of which the author afterward found it guilty, shows us FitzGerald in something nearer a studied pose than he elsewhere exhibits.

Of FitzGerald as a poet these haphazard notes have said nothing, because he has thus been chiefly treated by others. That he was a master of that other harmony of prose, deserves also to be emphasized. Perhaps the prime excellence of his style is its scorn of literary finery. Never chasing after the one elusive best word, he yet never seems at a loss for a fitting expression; and while his English is of the best, the reader feels that it is just such English as FitzGerald would use in familiar conversation. His modest estimate of his own verse finds expression in a letter to Bernard Barton.

"I am a man of taste, of whom there are hundreds born every year: only that less easy circumstances than mine at present are compel them to one calling: that calling perhaps a mechanical one, which overlies all their other, and naturally perhaps more energetic impulses. As to an occasional copy of verses, there are few men who have leisure to read, and are possessed of any music in their souls, who are not capable of versifying on some ten or twelve occasions during their natural lives: at a proper conjunction of the stars. There is no harm in taking advantage of such occasions."

One item regarding the "Rubáiyát." The first stanza originally appeared thus:

"Awake! for morning in the bowl of night
Has flung the stone that puts the stars to flight;
And lo! the hunter of the East has caught
The Sultan's turret in a noose of light."

Some sapient critic censured this as too literal a rendering of the Persian, whereas, as Mr.

Edmund Gosse has pointed out, it is a rendering of neither the Persian nor any other language. The admirable quatrain we owe purely to FitzGerald. But, as if to fall in with the joke and humor his critic, he twice altered the lines, how much to their ultimate detriment the reader may see by turning to the poem as it is now printed.

That FitzGerald is coming to his own will rejoice his admirers. His coming to it is largely because he lays no claim to, nor even seems in any way burdened with a consciousness of, his desert. But we are like the gods: to him who scorns our charities our arms fly open wide.

PERCY F. BICKNELL.

MORALITY AND THE RELIGIOUS LIFE.*

The problem of presenting to a popular audience certain fundamental facts of ethics has been solved by Professor Palmer, in his work entitled "The Field of Ethics," in a manner that is novel, and at the same time interesting and successful. The most important terms in the vocabulary of the science are defined, and its leading phenomena described by passing in review the affinities and differences between a historical law and a law of morality, between the latter and the law of the state, between beauty and goodness of character, and between the religious and the moral life. The greatest amount of space is naturally devoted to this last topic. Every act, it is declared, may be regarded in a finite and an infinite way. In so far as it is performed in order to realize the best in human life, it is moral; in so far as it is done for the sake of its infinite implications — for the love of God — it is religious. Actions are often performed with only the former end in view; on the other hand, experience shows that "a good many persons who are sincerely religious are not quite responsive to the demands of the moral code." But the life in which the finite and infinite are thus separated is pronounced mutilated and unsatisfying. The man who succeeds in realizing all that is best within him is he who walks in the light of both worlds, comprehending their demands in a unity which only a

*THE FIELD OF ETHICS. Noble Lectures for 1899. By George H. Palmer. Boston: Houghton, Mifflin & Co.

THE PHILOSOPHY OF CONDUCT. By George T. Ladd. New York: Charles Scribner's Sons.

ETHICS. By Wilhelm Wundt. Volume III., Principles of Morality and Departments of the Moral Life. Trans. by M. F. Washburn. New York: The Macmillan Co.

SYSTEMS OF ETHICS. By Aaron Schuyler. New York: Jennings & Pyle.

ETHICS OF JUDAISM. By M. Lazarus. Trans. by H. Scold. Volumes I. and II. Philadelphia: Jewish Publication Society of America.

STUDIES IN POLITICAL AND SOCIAL ETHICS. By D. G. Ritchie. New York: The Macmillan Co.

theoretical analysis can resolve into distinguishable elements.

The comprehensive treatise of Professor Ladd on "The Philosophy of Conduct" will appeal to a different audience from that for which Professor Palmer wrote his lectures. It addresses itself to the specialist, and aims to make an original contribution to the theory of ethics. Professor Ladd does not believe that morality can be exhaustively defined as an instrument of human happiness. He sees that Hume is in error when he writes: "Utility is the sole source of that high regard paid to justice, fidelity, honor, allegiance, and chastity." This *plus*, however, he is entirely unable to analyze; and so the nature of morality is left in the end as unintelligible as at the beginning. Thereupon, as invariably happens in such cases, recourse is had to a theological explanation. The unique and mysterious emotion of obligation appears as something directly implanted by God, and conscience as a specially created channel for the communication of the Divine Will. It is probable that this explanation will not satisfy the majority of moralists. There is a sense in which not merely the moral life, but the entire content of consciousness, will be admitted to be an emanation from the life of God. Few authorities, however, will agree that anything is gained by explaining any one of its elements, as instinct, memory, or conscience, by means of the creative fiat of Omnipotence. If such a view be correct, little positive help toward the solution of the fundamental problems of ethics will be found in Professor Ladd's treatise. Its main value lies in certain detailed descriptions which demonstrate the breadth and complexity of the moral experience and call attention to facts that have not infrequently been overlooked. The author's position on the relation of religious belief to morality is not easy to characterize in a few words. That such belief may, in a high degree, strengthen and steady the will to do right, is hardly open to serious doubt. The question which the moralist is called upon to answer is, rather, whether the moral life is possible without a religious foundation. From the main doctrine of Professor Ladd's book it ought to follow that the appeals of duty are addressed to elements common to all men, whatever may be their thoughts about the supersensible world. This, in fact, is explicitly asserted to be the case. But the admissions made on one page of the book are almost immediately qualified on another, until the writer's real opinion becomes finally an enigma. This outer obscurity would seem to be the sign of an inner conflict whose contending forces are no mere creatures of logic, but rather the representatives of powerful ideals, partially, but only partially, conscious of their incompatibility.

After an interval of several years, the English translation of Part III. of Professor Wundt's "Ethics" has followed the translations of Parts I. and II. These latter were reviewed in THE DIAL, Vol. 25, pp. 300-301 (Nov. 1, 1898). Of most interest in the new volume is the author's definition

of morality. Right action, he holds, is action conducive to welfare; the welfare, however, is not that of any individual, but that of the community. The community is here thought of, not as a mere name for certain persons living in social relations,—it is an entity, composed indeed of such persons, but more permanent than they, and independent of any one of them as the body is independent of any one of its constituent cells. The ultimate grounds for Professor Wundt's position can be found only by connecting his ethical inquiries with the results of his speculations in metaphysics. But however bolstered up, the position remains decidedly paradoxical; and in the sixteen years that have intervened since its publication in the German edition of the "Ethics" it seems to have obtained few adherents. Professor Wundt's view of the relation between religion and morality differs considerably from those above reviewed. In Volume I. he shows in an interesting way that the majority of the forms of contemporary social life owe their origin to the religious ceremonies of our primitive ancestors. On the other hand, the objects of religious veneration are held to have had their source in the moral ideal itself. "That which man early feels to be the content of his moral consciousness, his imagination represents as a world objective and yet permanently related to himself." The destruction of this world by criticism is inevitable, but obviously its annihilation cannot destroy the forces that gave it birth. Not wholly devoid of religion, however, will be the morality of the future. The most important element of the religious consciousness is its outlook upon infinity. But the moral ideal presents before the race an endless task, the reduction of all individual wills to one great harmonious system. As this implication of right doing becomes increasingly clearer the religious attitude, thus defined, will become more and more habitual.

Professor Schuyler's "Systems of Ethics" is an introductory work dealing with the subject in its theoretical, practical, and historical aspects. The influence of Sidgwick and Janet seems to be most pervasive. In its comprehensiveness and catholicity the work repeats the note of the representative modern treatises; but its usefulness is marred by the author's failure to formulate clearly the problems of his science and to distinguish properly between the various answers that have been given to them.

The account of the ethical theories and the moral ideas of the Hebrews recently written by Professor Lazarus, of Berlin, has now been made in part accessible to English and American readers through the excellent translation of Miss Henrietta Szold. Professor Lazarus' work is unequal in value. The attempt to prove that the Hebrew writers had formulated the fundamental principles of the Kantian ethics must be pronounced unsuccessful. It is true that passages in the Old Testament can be cited which logically imply one or two—but not more—of these principles. But from this fact, as is shown by the history of Christian ethics, we can make no immediate inference to the theories actually held by

those who acknowledged its authority; and other data are not supplied us. Indeed, the conclusion is almost irresistible, even on Professor Lazarus' own showing, that the writers who gave to the world the Old Testament and the Talmud were innocent of any ethical theory whatever. On the other hand, the descriptions given of the moral ideals of the Hebrews is admirable. The most impressive feature presented to the reader is the attitude taken toward the foreigner living in the land. The spirit in which he was treated, so far as law and custom can regulate such matters, is faithfully exhibited in the words of the Levitical code: "The stranger that sojourneth with you shall be unto you as a home-born among you, and thou shalt love him as thyself." Professor Lazarus is entirely justified in asserting that in this respect Judaism "occupies the most honorable place in ancient times."

Professor Ritchie's "Studies in Political and Social Ethics" deals with a number of problems that concern, in the main, the application of ethical theories to the conduct of social life. In a series of eight essays are discussed, among other topics, the principles of state interference with individual liberty, the truth of the dogma of the equality of human rights, the casuistry of war, the help to be gained from biology in the solution of social problems, and the possibility of a moral life without religious belief. It will be seen that the subjects are much the same as those treated with pretentious ignorance in certain recent well-known books. It is to be hoped that the popularity they have succeeded in achieving will fall to the share of this modest volume. For Professor Ritchie knows whereof he speaks, and has things to say of which no student of social problems can afford to be ignorant. Probably no elementary treatment of the subjects discussed, comprehended within the covers of a single book, could be recommended with equal confidence to the general reader.

FRANK CHAPMAN SHARP.

BRIEFS ON NEW BOOKS.

*Clever literary
parodies
and burlesques.*

Among the many books of Bret Harte not one is more strictly a source of perennial delight than the "Condensed Novels" that he wrote, following an example set by Thackeray, early in his career. During the last years of his life, he set to working the vein once more, and we now have a posthumous second series of these happy burlesques (Houghton), in which some of the literary fashions of a later day are effectually parodied. The names of his recent victims will readily be inferred from such titles as "Rupert the Resembling," "Golly and the Christian," "Dan'l Borem," and "Stories Three." The first of these titles belongs to a production which is almost as good as the original, for Bret Harte was something of a story-writer himself, and was not likely

to be content with parody pure and simple. We make room for one quotation.

"Dan'l Borem poured half of his second cup of tea abstractedly into his lap. 'Guess you've got suthin' on yer mind, Dan'l,' said his sister. 'Mor 'n likely I've got suthin' on my pants,' retorted Dan'l with that exquisitely dry, though somewhat protracted humor which at once thrilled and bored his acquaintances."

Enjoyable as these "Condensed Novels" are made by their combination of story-telling with rollicking burlesque, it must be admitted that as a parodist strictly speaking, Mr. Owen Seaman exhibits a finer art. His volume of "Borrowed Plumes" (Holt) is not only fun, it is also delicate literary criticism. More than a score of the popular writers of the day are used as targets for the deadly arrows of his wit, and his aim is always true. Mr. Maurice Hewlett's pseudo-archaism, for example, is thus deftly imitated:

"But for relief of the pent roads there was devised a hollow mine-way, such as coney's affect; and engines, fitted thereto, to draw men through the midriff of earth, betwixt its crust and fiery omphalode. And it was named Le Tube à Deux Deniers; for, fared they never so far, serf or margrave, difference of price or person was there none."

Here is Mr. Chamberlain done in Meredithian verse:

"Behold him stand,
Brummagem-factured, monocled, aloof,
Unspoiled of admiration, envy-proof,
Intolerably self-complete:
Janus of War to ope and shut at will;
An orb of circumvolvent satellites,
Portentous past belief."

This quatrain is evoked from Poet Watson by the news that some misguided yokel has attributed "Abdul the D—d" to Parson Watson:

"Great Muse! and can it be this godless iale
Breeds any so impervious of pelt
That they confound my chaste and Greekish style
With kailyard cackle of the so-called Kelt?"

And this is the cruel fashion in which the commonplace philosophy of Lord Avebury is mimicked:

"Water is recognized as a necessity to ships. What should we do if anything went wrong with the ocean? Suppose 'the deep did rot!' (Coleridge)."

"Much has been written about the 'uses of adversity.' Let us hope it is true."

*An American
landscape
architect.*

A pious duty has been performed in behalf of the memory of a life closed in its prime, by the compilation and publication of the volume entitled "Charles Eliot, Landscape Architect" (Houghton), the title-page going on to describe the subject of the memoir as "A lover of nature and of his kind, who trained himself for a new profession, practised it happily, and through it wrought much good." Charles Eliot was born in Cambridge, Mass., November 1, 1859, the son of the distinguished administrator and educator, then assistant professor of mathematics and chemistry, and now and for many years the President of Harvard University. Young Eliot's schooling was had in Cambridge, and he was graduated *cum laude* from Harvard in the class of 1882, having shown during his college course, in his selec-

tion of studies as well as in the manner in which he passed his vacations, some leaning toward the profession he was to select for his life-work. But his determination was finally made during the summer after graduation, and he entered the Bussey Institution—virtually the agricultural school of Harvard—the following autumn, only to leave it for the office of Mr. Frederick Law Olmstead the next April. Here his life was varied by study and work of various kinds, especially in the Arnold Arboretum, and by extended travel and observation in America and Europe. In 1886 he opened his own office in Boston, at a time when his profession was so little understood that he debated for a time whether he should call himself a landscape gardener or a landscape architect. The professional connotation of the latter phrase insured its selection, and he soon secured a valuable clientage. Intimately concerned in the various steps which have been taken to give Boston so many beautiful glimpses into nature, he was made a member of the Olmstead firm early in 1893. Never very strong, but with excellent general health, he succumbed to an attack of cerebrospinal meningitis, then epidemic, on March 24, 1897, leaving a widow and several children, and a large circle of devoted friends. The book which tells the simple and faithful story of this well-spent life is enriched with extracts from his journals, letters, and public papers, and is not the least beautiful of the many testimonials, all making for loveliness in life, which his profession has secured for his memory.

Immature psychology.

It would almost seem as though two out of every three books on psychological topics contributed more to the confusion than to the illumination of the problems of mind. The one type of effort, represented in the present instance by Mr. H. Jamyn Brooks's "The Elements of Mind, being an Examination into the Nature of the First Division of the Elementary Substances of Life" (Longmans), suggests an author of moderate ability, over-impressed with the sense of his own originality, not conversant with or appreciative of the real status of the problems which he boldly attacks, yet capable of holding and setting forth with some acumen an elaborate and painfully wrought argument. The other type, represented by Mr. Albert B. Olston in "Mind Power and Privileges" (Crowell), is the result of failure to appreciate in any clear-cut fashion the real gist or spirit of scientific investigation, and a consequent obfuscation of a popular topic—the relation of the conscious to the sub-conscious activities, and the possible utilization of the latter in the treatment of disease. The latter form of human document is now so widespread among us as to make relevant the query, whether and why this is a truly American form of intellectual failing. Both volumes reflect the danger of word-intoxication—a sort of transformed and modernized type of scholasticism in which superficiality takes the place of

over-erudition, and boldness of venture of a tradition-bound narrowness of outlook. When the candidate for the post of psychological expounder to the public has profoundly realized the difference between explanations that really explain and those that go through a mimic performance of this process, clever enough to deceive the casual onlooker, he has gone a long way toward rendering his services of real value. Neither of the present authors has made sufficient progress along this straight and narrow path. The volumes are not wholly bad (few books are), and that of Mr. Brooks shows evidences of some grasp; yet both suggest quite unmistakably the need of a psychological adviser to some of our prominent publishers.

Southey's diary of a visit to Waterloo.

Considering the enormous amount of writing done by Robert Southey, it is not as astonishing as it might otherwise seem that a manuscript from his busy pen should remain unpublished until now. But the "Journal of a Tour to the Netherlands," just issued from the "limited edition" department of Messrs. Houghton, Mifflin & Co., has remarkable interest for a publication so long deferred. "A few weeks after the battle of Waterloo," Southey himself explains, "my brother Henry, who was just married, asked me to join him in a bridal excursion which he was about to make with his wife's mother and sister. . . . They proposed to go by the way of Ostend to Brussels, visit the field of battle, . . . and take Antwerp on their return. Tempted by this proposal . . . and being moreover in some degree bound to celebrate the greatest victory in British history, I persuaded myself that if any person had a valid cause or pretext for visiting the field of Waterloo, it was the Poet Laureate." It cannot be said that much came out of the journey in the way of poetry, but this simple and straightforward volume of prose is a worthy memorial of an occasion worth remembering. The manuscript remained in the hands of the Southey family, after the poet's death, until 1864, when it was bought by a well-known antiquarian, and it is only now that it has come into a publisher's hands. The resulting book is beautifully printed in the general style of Southey's time, forming in many ways a companion volume to the reprint of Thackeray's "Mr. Brown's Letters to a Young Man about Town," issued last year. The paper is of the old fashion, and the binding of marbled paper boards with cloth back and paper label. The edition is limited to five hundred and nineteen numbered copies.

A misjudged soldier of the Revolution.

To correct the errors and misstatements of many historical writers, and to set down correctly and preserve unstained the truth of history, is the aim of a monograph entitled "Colonel John Gunby of the Maryland Line" (Robert Clarke Company) written by Mr. A. A. Gunby of Louisiana, presumably a descendant of the subject of his sketch. Colonel

Gunby was an eminent officer in the war of the Revolution, whose services in the cause of American liberty were unstinted, and whose worth as a patriot and a soldier has always been conceded. But the accidents of the critical battle of Hobkirk's Hill, as set forth in the recitals and reports of General Nathaniel Greene, have given rise to the aspersion that Colonel Gunby's misconduct on that field, and the failure of his Maryland soldiers to sustain their previously fine reputation as fighters, caused the loss of that battle by the Americans. This version of the engagement has been perpetuated by Bancroft, Senator Lodge, and Professor Fiske, in their histories. But Mr. Gunby brings against these historians the contrary evidence gathered by Moultrie, Colonel Henry Lee, Judge William Johnson, and Judge Marshall, whose conclusions are in favor of the conduct of both Colonel Gunby and his men, as gallant, skilful, and heroic. One unfortunate phase of this controversy is that all the critics of Gunby are Northern writers, and all of his champions are of the South. But the writer of this book certainly builds up a strong case in favor of both Gunby and his soldiers, and he does this without bitterness or even harshness toward General Greene, the author of the aspersions on Gunby. The monograph ably illustrates a most interesting and crucial hour in the history of the Revolutionary War. The high character of the author's patriotism is evidenced by his exaltation of the stage of action on which Gunby appeared as "the loftiest in the annals of the world." He seeks to illustrate "the true significance of the War of Independence," and he correctly characterizes it as a battle "for the recognition of the rights of man to self-government"; for such, in its last analysis, was the Revolutionary struggle.

*Confessions,
musical
and otherwise.*

The good old word "confession" is certainly open to the charge of loss of seriousness in some of its recent manifestations. As used in Mr. Phipson's "Confessions of a Violinist" (Lippincott), for example, the word has very little of the esoteric cast. The anecdotes of travel, family history, and concerts, which it is made to cover, — one of them relating the discovery of a trap-door on a concert platform just in time to save the writer from precipitation, — are thoroughly light-hearted; while the comments on great violinists and the bits of imaginative storytelling which make up the rest of the little volume are neither personal nor penitential. The book might well have been called "Apropos of the Violin," since references to that instrument form the only thread of connection between these diverse subjects. Perhaps, however, the verdict should be "Confessions in the second degree," since some grounds for repentance are discoverable in the spirit of the book, which is sub-conscious, rather than in the matter, which is prepenance. An exquisite example of this spirit is the author's reference to himself, quoted from a friend: "*I have just heard Kubelik,*

the new violinist, and I have often heard Joachim; but many years ago there used to be an amateur, a Dr. Phipson, who lived at Putney, who was better than either of them!" The italics are in the book. But, cavilling aside, the chapters on Rameau, Auber, Wieniawski, Artot, and others, though not developed enough to be very valuable, are interesting, and give some matter that is new. And one of the stories, "The 'Cello Player of Swartzfeld," is really delightful.

*Phases of colonial
expansion.*

Professor Reinsch's work on "Colonial Government" (Macmillan) may disappoint those who depend upon the title alone as a promise of its contents. It is a collection of essays on phases of colonial expansion, and as such, lucid and entertaining, rather than a thorough and systematic treatment of the entire matter involved. One section is devoted to the methods and motives of colonization; and among the latter far too much credit is given to religious missionary zeal. This impression would be still stronger if the colonizations of ancient times were included in the survey. But even in modern times, more credit is due to commercial interest, governmental necessities, and the pressure for subsistence. Another section deals with certain forms of colonial government, containing a particularly interesting chapter on "Spheres of Influence," which shows the author's full understanding of modern world-politics, — a chapter well worth reading by anyone interested in the Eastern question. Part Three, though only a partial outline of present colonial administrative organizations, throws light on some of the troublesome questions that now confront the United States. Those who undertake to change over-night the traditions and customs and institutions of alien peoples might profitably read here the long list of failures in the attempt to "make over" oriental races. Merely by relating the lessons learned by the French and English in the far East at such a cost of blood and treasure, Professor Reinsch has justified the publication of his book. There are typographical errors not a few; and fault may be found with the space given to bibliography — 40 pages in 386 — in a popular work. In the list of great colonial governors, page 249, the name of Sir George Grey is missing. The constitution of the Judicial Committee of the Privy Council is criticized, pp. 350-51, because it does not contain a member learned in Hindu law; whereas in fact at least one of the members of this committee has always been a man of considerable legal and judicial experience in India.

*A study of the
English
Chronicle Play.*

In his volume entitled "The English Chronicle Play" (Macmillan), Professor Felix E. Schelling, of the University of Pennsylvania, presents a study of the popular historical literature of the time of Elizabeth. The dramatic being the most potent form of literary expression in that favored age, the Chronicle Play was the crown of a deeply-rooted interest

in historic tradition. Its extreme popularity during the sixteenth century is shown by Professor Schelling's list of over three hundred separate dramas on English historical subjects. They began with the tide of patriotism which united all England to repel the threatened invasion by Spain; they flourished famously under Elizabeth, and lost their national character under the un-English monarch James I. With little of the learning of the schools upon it, and less of the exotic culture of Italy, the Chronicle Play was but slightly related to other varieties of the drama, while it was very closely affiliated to the wealth of historical literature, in verse and prose, that was springing up about it. Its importance is realized when we note that over a third of Shakespeare's plays are in this form, and that nowhere else is he seen to be so fully and so logically the product of his age. In Shakespeare's trilogy of Henry IV. and V., the main stock of the Chronicle Play reached its height; later, it passed beyond local and national limitations and strayed into regions of folk-lore and pseudo-history, becoming in "Lear" and "Macbeth" a world-drama of universal appeal. Finally, the romantic drama led the historical drama away from English topics to those of strange countries in which the fancy might wander and the playwright feel himself untrammelled by the narrowing claims of consistency. Professor Schelling has done an important and original service in eliminating from the mingled elements of the English drama as a whole the history of one particular type, which has been rather slighted by previous writers in order to give in more detail the Italian influences and the classical movement of the period.

*A box of
Revolutionary
War letters.*

When the Reverend Edward Griffin Porter, of Lexington, Massachusetts, was gathering materials for a history of that town, to be read at the Centennial Celebration of its famous Revolutionary battle, he entered into correspondence with the Duke of Northumberland, as a result of which he was invited to visit Alnwick Castle. "While a guest there, a certain alcove and shelf were pointed out to him; after glancing over numerous books, he espied, in an obscure corner, what proved to be a tin box covered thickly with dust, and tied with a frayed blue ribbon. In answer to inquiry, the Duke's librarian told him that the box contained letters, but he never remembered to have seen it opened. It was dusted and opened forthwith, disclosing a budget of faded and yellow letters, the veritable ones that Earl Percy had written to his father, beginning at the moment of his landing in Boston, and ending at the time of his return to England. Mr. Porter had the satisfaction, with the permission of his host, of spending that day and the two succeeding ones copying these letters." The letters thus discovered, and others taken from the Reports of the Royal Commission of Historical Manuscripts, or from the collections of the Boston Public Library, have been

edited by Mr. Charles Knowles Bolton, and are now published in an attractive little book of eighty-eight pages, under the caption, "Letters of Hugh Earl Percy from Boston and New York, 1774-1776" (Boston: Charles E. Goodspeed). Together, they make a valuable addition to Revolutionary War literature. The several letters which tell of the retreat from Lexington and of the battle of Bunker Hill are the most interesting, perhaps, although nearly every one contains some item of interest or value.

*The best of
Parkman in a
single volume.*

No phase of American history has ever received more fascinating treatment than that to which Francis Parkman devoted the best energies of his life. For reading at once instructive and delightful, it would be difficult to find anything better than the series of masterly volumes which describe the epic effort of France to gain and maintain a foothold in the New World. They have nearly every sort of historical interest, from the romantic to the philosophical, and no one who has read them regrets the time spent in their company. But they number twelve large volumes, and life is short. To provide the reader of scant leisure with some notion or foretaste of this wealth of picturesque material, Dr. Pelham Edgar has arranged the essentials of the whole history in a single volume which he calls "The Struggle for a Continent" (Little). The work is a continuous history, in Parkman's own words (except for a few connecting links marked by inclusion in brackets), of the history of New France from the Huguenots in Florida to the fall of Quebec and the defeat of Pontiac. It gives us the best of Parkman in a series of about seventy-five short chapters, well furnished with portraits, maps, and other illustrative material. It is a most praiseworthy performance, and comes near to justifying the publishers' claim that "no book on American history has ever been published containing as much instruction and entertainment." Especially for the school library is this volume indispensable, and it is within the reach of the smallest of such collections.

*History of the
Arts and Crafts
movement.*

Setting down in due order the progressive steps taken in a most modern industrial movement, Mr. Oscar Lovell Triggs is both historian and sociologist in the handsome book entitled "Chapters in the History of the Arts and Crafts Movement," published by the Bohemia Guild of the Industrial Art League of Chicago. In the historical spirit Mr. Triggs follows the trend of thought which, starting from Carlyle and Ruskin, reached practical and theoretical exposition in the person of William Morris, and is now working out through Mr. Ashbee in England and the Rockwood shops in the United States. Here the treatment is rather obvious, and little originality is to be looked for. But in the last of the chapters Mr. Triggs does say something new, when he comments on "The Development of Industrial Consciousness," and the one fault to be

found is the failure to take time and space to work the theme out fully and logically. Briefly stated, it is held that industrialism is passing through steps closely analogous to those that have attended the evolution of society in the political sense. Not long ago in a condition of industrial savagery, in which every man's hand was against his neighbor and unrestricted competition was the only accepted law, human society on the industrial side seems passing into a condition of feudalism, and mankind may yet see a general working out of Thomas Jefferson's dictum in effect,—"Who controls a man's subsistence, controls the man." But as feudalism led to constitutional monarchy and it in turn to democracy, so a similar advance toward individual freedom may be looked forward to in industrial life. Mr. Triggs does not develop the idea that the increased tension and speed of modern life may accomplish in decades what used to be the work of centuries; but neither does he work out his central thought fully at any point, though it abundantly deserves a volume of its own.

BRIEFER MENTION.

Mr. J. Potter Briscoe has made a collection of "Tudor and Stuart Love Songs," and the volume (one of the prettiest of the season) is published by Messrs. E. P. Dutton & Co. The selections begin with Wyatt and Surrey, and run down well into the eighteenth century. Nearly fourscore poets are represented, mostly by one or two examples. Herriek, with four lyrics, occupies a place by himself. Many of the old favorites are here, and many other songs less familiar to the average reader.

"The Works of Francis Bacon" and "The Poetical Works of Percy Bysshe Shelley" are two new volumes in the series of thin paper editions imported by the Messrs. Scribner. The precept of *multum in parvo* is not often as well illustrated as in these dainty and companionable volumes. The Bacon, in particular, is a treasure, including as it does all of the prose that any one but a specialist cares to read. From the same source we have, in the "Caxton Series," a two-volume reprint of Irving's "Sketch Book," also most attractive and profitable.

Professor Benjamin Terry has written, and Messrs. Scott, Foresman & Co. have published, "A History of England from the Earliest Times to the Death of Queen Victoria." It is a bulky volume of no less than eleven hundred pages, and the narrative is both easy and animated. The work is comparable in size with the single volume histories of Green and Gardiner, and is well adapted for teaching purposes. We consider its generous dimensions an advantage for that use, especially in high schools, for the average student, no matter how much he is urged, will rely chiefly upon the text that is in his own possession. This being the case, the more material offered him the better, and there is certainly no lack of material in Professor Terry's volume. Constitutional and social developments occupy a large space in this work, which thus represents the best modern opinion in the teaching of the subject.

NOTES.

"The Story of Fish Life," by Mr. W. P. Pyecraft, is a small book of popular ichthyology published by the A. Wessels Co.

Goldoni's "Il Vero Amico," edited by Messrs. J. Geddes, Jr., and F. M. Josselyn, is published for colleges by Messrs. D. C. Heath & Co.

"Instructions in Practical Shorthand," by Mr. Bates Torrey, is a manual of the Graham system of phonography, published by Messrs. D. C. Heath & Co.

"A School Grammar of Attic Greek," by Professor Thomas Dwight Goodell, is a new "Twentieth Century Text-Book" just published by Messrs. D. Appleton & Co.

Matthew Arnold's "Literature and Dogma" is reprinted in a pretty edition by the New Amsterdam Book Co., as a volume of the "Commonwealth Library."

"The Significance of Sociology for Ethics," by Professor Albion W. Small, is a new preprint from the forthcoming decennial publications of the University of Chicago.

"Le Roi Apépi," one of the briefer novels of Victor Cherbuliez, is published in the "Romans Choisis" of Mr. W. R. Jenkins, with notes by Professor Albert Schinz.

From Messrs. Charles Scribner's Sons we have a charming new edition, with scenic illustrations from photographs, of "An Inland Voyage," by Robert Louis Stevenson.

"A Laboratory Guide for Beginners in Zoölogy," by Messrs. Clarence Moore Weed and Ralph Wallace Crossman, has just been published by Messrs. D. C. Heath & Co.

"The Writing of the Short Story," by Mr. Lewis Worthington Smith, is a pamphlet for the use of college students of English, just published by Messrs. D. C. Heath & Co.

The "Critic" series of "Authors at Home" papers, edited by Miss J. L. Gilder and Mr. J. B. Gilder, is reprinted by the A. Wessels Co. in an attractive volume, with portraits.

"The Athenæum" is authority for the statement that there will be published during the coming year a collection of the letters of Dr. Henrik Ibsen, compiled with the sanction of the writer.

Readers of THE DIAL having in their possession letters of Stephen A. Douglas which have a biographical value, are invited to correspond with Mr. Allen Johnson, Iowa College, Grinnell, Iowa.

Messrs. E. P. Dutton & Co. publish a new edition, in a single large volume with illustrations, of "The Poetical Works of Robert Burns." The life of the poet and the notes are provided by Dr. William Wallace.

"Out-of-Doors," sent us by the Dodge Publishing Co., New York, is a book of quotations in verse and prose for the delectation of "nature lovers." Miss Rosalie Arthur is responsible for the selection.

"Essentials of English Composition," by Mr. Horace S. Tarbell and Miss Martha Tarbell, is published by Messrs. Ginn & Co. It is designed for grammar schools and the lower grades of the high school.

Messrs. Charles Scribner's Sons are the importers of a thin-paper edition of Carlyle's "French Revolution," three volumes in one, bound in limp leather, containing over eight hundred pages, although hardly more than half an inch in thickness.

"Interpretative Reading," by Miss Cora Maraland, is a volume of selections for elocutionary purposes, combined with exercises in vocalization and gesture. It is published by Messrs. Longmans, Green, & Co.

Messrs. Newson & Co., publish a prose translation of "Beowulf" based upon Wyatt's text, and made by Mr. Chauncey Brewster Tinker. The translator has permitted himself a reasonable freedom, and his version reads easily and interestingly.

"Popular Literature in Ancient Egypt," by Dr. A. Wiedemann, and "The Heroic Mythology of the North," by Miss Winifred Faraday, are the latest issues in Mr. David Nutt's pamphlet series of studies, already many times noted in these columns.

"Strange Lands Near Home," published by Messrs. Ginn & Co., is a geographical reader for very young people. It is the work of several hands, among the authors being Mrs. Julia Ward Howe, Mr. Joaquin Miller, and Mr. Frederick Schwatka.

"A Book of Old English Ballads," edited by Mr. Hamilton W. Mabie, and illustrated by Mr. George Wharton Edwards, appears to be a reprint without alterations of the volume as first published six years ago. It comes from the Macmillan Co.

Messrs. Ginn & Co. publish a "Handbook on Linear Perspective, Shadows and Reflections," by Mr. Otto Fuchs; also in the same field, Mr. O. E. Randall's "Shades and Shadows and Perspective," a text-book based on the principles of descriptive geometry.

A new edition of "The Seven Little Sisters," by Miss Jane Andrews, has just been published by Messrs. Ginn & Co. This old-time favorite of children is provided in its new form with several colored illustrations, and a memorial of the author by Mrs. Louisa Parsons Hopkins.

Mr. Ellwood P. Cubberley is the author of a "Syllabus of Lectures on the History of Education," published by the Macmillan Co. This is no mere pamphlet production, but a stout octavo, very full in its analysis, and provided with copious bibliographical references. It covers a three years' course of lectures.

Messrs. Little, Brown, & Co. publish a new library edition, in six volumes, of the works of Samuel Lover. "Rory O'More," "Handy Andy," and "Treasure Trove" occupy three volumes of the six, the remaining three containing, respectively, the poems, the dramatic works, and the legends and stories of Ireland. Each volume has an etched frontispiece.

"Colonial Children," and "Camps and Firesides of the Revolution," are the titles of the first two volumes in a new series of source-readers in American history, edited by Professor A. B. Hart and Miss Mabel Hill. The volumes are illustrated, and both the spelling and the language of the selections have been modernized. The Macmillan Co. publish this series.

The Messrs. Scribner import the fourth edition of Baedeker's "Southern France," which includes also the island of Corsica as well as Geneva and its neighborhood. There are no other such guide-books as these, as every traveller knows, and not the least of their merits is found in the frequency with which they are brought down to date by conscientious revisions.

We noticed a few months ago the English-German section of the new edition of Grieb's Dictionary, as published by Mr. Henry Frowde. The German-English section of the work is now at hand, a volume of twelve hundred pages of three columns each. Dr. Arnold Schröer is the editor of this enlarged form of a work that

has long been favorably known. In his very interesting preface, the editor discusses the underlying principles upon which the dictionary is based, and points out the difficulties that spring from the lack of a generally accepted standard of German pronunciation. Incidentally, he says a good word for the pronunciation current in Berlin, and for the language as spoken on the German stage.

To the "Windsor" edition of the novels of William Harrison Ainsworth, published by the J. B. Lippincott Co., there have been added two volumes of "The Miser's Daughter," two of "Crichton," and one of "The Spendthrift." These five new volumes complete the set of twenty, and bring the entire work of this good old-fashioned novelist once more within the easy reach of the public.

Three more preprints from the "Decennial Publications of the University of Chicago" are at hand. They are, respectively, "On Amorphous Sulphur," by Messrs. Alexander Smith and Willis B. Holmes; "The Proconsulate of Julius Agricola," by Mr. George Lincoln Hendrickson; and "A Greek Hand-Mirror: A Cantharus from the Factory of Brygos," by Mr. Frank Bigelow Tarbell.

The New Amsterdam Book Co. publish a neat two-volume edition of Alexander Mackenzie's "Voyages from Montreal through the Continent of North America to the Frozen and Pacific Oceans in 1789 and 1793." This work, which includes "A General History of the Fur Trade from Canada to the North-West," is one of the classics of early American exploration, and its reissue in the present convenient form is a real boon.

"Little Masterpieces of Science," edited by Mr. George Iles, is a series of six small volumes just published by Messrs. Doubleday, Page & Co. The titles of the several volumes are as follows: "Mind," "Explorers," "The Naturalist," "Skies and Earth," "Health and Healing," and "Invention and Discovery." Each volume contains eight or ten papers, often condensed from larger works, and mostly written by men of high authority.

The two substantial volumes of Sir Leslie Stephen's "History of English Thought in the Eighteenth Century" (Putnam) reappear in a third edition of this great work. The author has corrected the work in some respects, but admits that he has not given it the thoroughgoing revision that he could have wished. "I have discovered," he says, "that it was written with an audacity or light heartedness which I no longer possess. I made blunders and I gave estimates of various books, corrections of which might be suggested by later reading and reflection. To make the book fully satisfactory even to myself would require the rewriting of a considerable part. But, in the first place, I am not sure that I should not spoil instead of improving; and, in the second place, I am now quite unequal to a task which would demand much time and labor."

"English History Told by English Poets" (Macmillan) is a reader for school use, compiled by Miss Katharine Lee Bates and Mrs. Katharine Coman. It is quite as important to study the history of England in its noblest literature as it is to delve in its dusty chronicles, and we welcome this book as a reaction against the tendency which seeks to make original investigators of our boys and girls of tender age. Here are some four hundred pages of good poetry, chronologically arranged, and supplied with what few notes

are needful. Nearly a fourth of the matter comes from the chronicle plays of Shakespeare; Tennyson is also largely drawn upon. These dramatic excerpts, with a plentiful support of lyrics and ballads, provide the young student of history with an adjunct to his work that cannot fail to prove helpful and inspiring.

TOPICS IN LEADING PERIODICALS.

November, 1902.

American Character, Is It Declining? *World's Work*.
 American Moral Soundness. Julian Ralph. *World's Work*.
 Arbitration, Compulsory. J. A. Hobson. *North American*.
 Arizona, Ancient Peoples of Petrified Forest of. *Harper*.
 Art, Decorative, New Era in. P. S. Reinach. *World's Work*.
 Beef Trust, The So-Called. George B. Fife. *Century*.
 Bible, How It Came Down to Us. F. G. Kenyon. *Harper*.
 Cañon, Grand, of Colorado. John Muir. *Century*.
 Chavannes, Pavis de, Caricaturist. L. Roger-Miles. *Harper*.
 China, America in. John Barrett. *North American*.
 Coal Strike Settlement. Walter Wellman. *Rev. of Reviews*.
 Coal Wars, Australasian Cures for. H. D. Lloyd. *Atlantic*.
 Economic Cycle, End of an. F. C. Howe. *Atlantic*.
 Ethics, The New. William DeWitt Hyde. *Atlantic*.
 Evolution and the Present Age. John Fiske. *Harper*.
 Eyes, Care of the. A. B. Norton. *Atlantic*.
 Farm Colony, Successful, in Irrigation Country. *Rev. of Revs.*
 Farm, Story of our. Lady Somerset. *North American*.
 Finance, American, Decade of. Jay Cooke. *No. American*.
 Finance, American, New Centre of. Ivy Lee. *World's Work*.
 Fisher-folk, New England. G. W. Carryl. *Harper*.
 Fisheries, Our Inland, Saving of. *World's Work*.
 Gold, Another Revolutionary Increase of. *World's Work*.
 Handicraft, Modern Artistic. C. H. Moore. *Atlantic*.
 Immigration, In Paths of. J. B. Connolly. *Scribner*.
 Japan, Political Parties in. W. E. Griffiths. *North American*.
 Legislation, American, Tendencies of. S. J. Barrows. *N. Am.*
 Jimville: A Bret Harte Town. Mary Austin. *Atlantic*.
 Johnson, Samuel, A Possible Glimpse of. *Atlantic*.
 Labor Unions, Human Side of. M. G. Cuniff. *World's Work*.
 Life, Newest Conceptions of. Carl Snyder. *Harper*.
 London, Rebuilding of. Chalmers Roberts. *World's Work*.
 Memories, A Slender Sheaf of. "Senex." *Lippincott*.
 Mitchell, John. F. J. Warns. *Review of Reviews*.
 Natural History for Masses. F. M. Chapman. *World's Work*.
 Nature Writers, Rise of. F. W. Halsey. *Review of Reviews*.
 Naval Efficiency, Transition in. J. R. Spears. *World's Work*.
 New York Police Court. Edwin Birkman. *Century*.
 Oriental Dependencies, Self-Government in. *Rev. of Reviews*.
 "Pagliacci," How I Wrote. R. Leonecavallo. *No. American*.
 Philippines, Government in. A. W. Dunn. *Rev. of Reviews*.
 Poe's Last Night in Richmond. J. F. Carter. *Lippincott*.
 Rainfall, Distribution of. A. J. Herbertson. *Harper*.
 Revolution, Prologue of. Justin H. Smith. *Century*.
 Roumania and the Jews. M. Gaster. *North American*.
 Russia's Real Rulers. W. von Schierbrand. *World's Work*.
 Salvini, Gustavo. W. A. Lewis. *Century*.
 Sheppard, Jack, of Newgate. Charles Morris. *Lippincott*.
 Ship, American, in 1902. W. L. Marvin. *Scribner*.
 Siberia, Through, to Bering Strait. H. de Windt. *Harper*.
 South Africa, Peace in. F. W. Reitz. *North American*.
 Spellbinder, The. Curtis Guild, Jr. *Scribner*.
 Strikes, Quarter Century of. A. P. Winston. *Atlantic*.
 Surrey Downs. Arthur Colton. *Harper*.
 Tenement, Book in the. Elizabeth McCracken. *Atlantic*.
 Things Human. Benjamin I. Wheeler. *Atlantic*.
 Trust Companies, Growth of. C. A. Conant. *Rev. of Revs.*
 Vesalius in Zante. Edith Wharton. *North American*.
 Virchow, Recollections of. Karl Blind. *North American*.
 Wayne, Anthony, A Sane View of. J. R. Spears. *Harper*.
 White, Ambassador, Work of. W. von Schierbrand. *No. Am.*
 Wright, Carroll D. H. T. Newcomb. *Review of Reviews*.
 Zola, Emile. *Review of Reviews*.
 Zola, Emile. W. D. Howells. *North American*.

LIST OF NEW BOOKS.

[The following list, containing 200 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

Madame de Pompadour. By H. Noel Williams. Illus. in photogravure, 4to, gilt top, uncut, pp. 431. Charles Scribner's Sons. \$7.50 net.
 The Emperor Charles V. By Edward Armstrong. In 2 vols., large 8vo, uncut. Macmillan Co. \$7. net.
 Tennyson. By Sir Alfred Lyall, K.C.B. 12mo, gilt top, uncut, pp. 200. "English Men of Letters." Macmillan Co. 75 cts. net.
 Daniel Webster. By John Bach McMaster. Illus., 8vo, gilt top, pp. 343. Century Co. \$2. net.
 A Short Life of Abraham Lincoln. By John G. Nicolay. Condensed from Nicolay and Hay's "Abraham Lincoln: A History." With portrait, 8vo, gilt top, pp. 578. Century Co. \$2.40 net.
 Daniel Boone. By Reuben Gold Thwaites. Illus., 12mo, pp. 257. "Series of Historic Lives." D. Appleton & Co. \$1. net.
 Seven Roman Statesmen of the Later Republic: The Gracchi, Sulla, Crassus, Cato, Pompey, Caesar. By Charles Oman, M.A. Illus., 12mo, pp. 348. Longmans, Green & Co. \$1.60 net.
 Authors at Home: Personal and Biographical Sketches of Well-Known American Writers. Edited by J. L. and J. B. Glider. New edition; with portraits, 12mo, pp. 398. A. Wessels Co. \$1. net.

HISTORY.

The Scotch-Irish; or, The Scot in North Britain, North Ireland, and North America. By Charles A. Hanna. In 2 vols., large 8vo, gilt tops, uncut. G. P. Putnam's Sons. \$10. net.
 The Expedition of Lewis and Clark. Reprinted from the edition of 1814. With introduction and index by James K. Hosmer, LL.D. In 2 vols., with photogravure portraits and facsimile maps, 8vo, gilt tops, uncut. A. C. McClurg & Co. \$5. net.
 Paths of the Mound Building Indians and Great Game Animals. By Archer Butler Hulbert. Illus., 12mo, gilt top, uncut, pp. 140. "Historic Highways of America." Cleveland: Arthur H. Clark Co. \$2. net.
 The Anglican Episcopate and the American Colonies. By Arthur Lyon Cross, Ph.D. 8vo, pp. 368. "Harvard Historical Studies." Longmans, Green & Co. \$2.50 net.
 Universal History.—From the Earliest Times to the Present.—In the Light of Recent Discoveries, with Genealogical and Geographical Illustrations. By Robert H. Ladbetter. 4to, pp. 221. Silver, Burdett & Co. \$2.40.

GENERAL LITERATURE.

A History of German Literature. By John G. Robertson. 8vo, pp. 634. G. P. Putnam's Sons. \$3.50 net.
 History of English Thought in the Eighteenth Century. By Sir Leslie Stephen, K.C.B. Third edition; in 2 vols., 8vo, gilt top, uncut. G. P. Putnam's Sons. \$8. net.
 Literature and Life: Studies. By W. D. Howells. Illus., 8vo, gilt top, uncut, pp. 323. Harper & Brothers. \$2.25 net.
 Anthology of Russian Literature, From the Earliest Period to the Present Time. By Leo Wiener. Part I., From the Tenth Century to the Close of the Eighteenth Century. With photogravure frontispiece, 8vo, gilt top, uncut, pp. 447. G. P. Putnam's Sons. \$3. net.
 The Poetry of Robert Browning. By Stopford A. Brooke, M.A. With portrait, 8vo, gilt top, uncut, pp. 447. Thomas Y. Crowell & Co. \$1.50 net.
 Haunts of Ancient Peace. By Alfred Austin; illus. by Edward H. New. 12mo, uncut, pp. 184. Macmillan Co. \$1.50 net.
 Select Translations from Old English Poetry. Edited by Albert S. Cook and Chauncey B. Tinker. 12mo, pp. 195. Ginn & Co. \$1. net.
 How to Live. By Edward Everett Hale. New edition; 12mo, pp. 201. Little, Brown, & Co. \$1.
 The Blood of the Nation: A Study of the Decay of Races through the Survival of the Unfit. By David Starr Jordan. 16mo, gilt top, uncut, pp. 88. Boston: American Unitarian Association. 40 cts. net.

The Edda: II. The Heroic Mythology of the North. By Winifred Paraday. M. A. 18mo, uncut, pp. 80. "Popular Studies in Mythology, Romance, and Folklore." London: David Nutt. Paper.

Popular Literature in Ancient Egypt. By A. Wiedemann; trans. by J. Hutchinson. 12mo, pp. 51. "The Ancient East." London: David Nutt. Paper.

John Ruskin: The Voice of the New Age. By J. S. Montgomery. 16mo, pp. 53. Jennings & Pye. 35 cts. net. Indo Wisdom. Trans. and edited by Henry Barnard. 12mo, pp. 22. New York: Peter Eckler. Paper, 15 cts.

NEW EDITIONS OF STANDARD LITERATURE.

Complete Works of Samuel Lover, New Library Edition. With biographical and critical introduction by James J. Frey Koche. In 6 vols., illus. in photogravure, 12mo, gilt tops, uncut. Little, Brown, & Co. \$9.

Poetical Works of Robert Burns. With Life and Notes by William Wallace, LL.D. Illus., 8vo, gilt top, uncut, pp. 553. E. P. Dutton & Co. \$1.50.

Novels of William Harrison Ainsworth, "Windsor" edition. Concluding volumes: The Spendthrift, Crichton (2 vols.), The Miser's Daughter (2 vols.). Each illus. in photogravure, 16mo, gilt top, uncut. J. B. Lippincott Co. Per vol., \$1. net.

Temple Bible. New volumes: Proverbs, Ecclesiastes, and The Song of Solomon, edited by D. S. Margoliouth, M. A.; The Book of Job and The Book of Esther, edited by W. E. Addis, M. A. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. net.

BOOKS OF VERSE.

Raleigh in Guiana, Rosamond, and A Christmas Masque. By Barrett Wendell. 8vo, gilt top, uncut, pp. 143. Charles Scribner's Sons. \$1.50 net.

Up from Georgia. By Frank L. Stanton. 16mo, gilt top, uncut, pp. 177. D. Appleton & Co. \$1.20 net.

Moses: A Drama. By Charles Hovey Brown. 12mo, uncut, pp. 69. Boston: Richard G. Badger.

Atala: An American Idyl; and Other Poems. By Anna Olcott Commelin. 12mo, gilt top, uncut, pp. 76. E. P. Dutton & Co. \$1. net.

English Lyrics of a Finnish Harp. By Herman Montague Donner. 12mo, uncut, pp. 72. Boston: Richard G. Badger. \$1.25.

Love Songs and Other Poems. By Owen Inanly. 18mo, gilt top, pp. 36. The Grafton Press. \$1 net.

A Treasury of Humorous Poetry. Edited by Frederic Lawrence Knowles. Illus., 12mo, gilt top, uncut, pp. 407. Dana Estes & Co. \$1.20 net.

When the Birds Go North Again. By Ella Higginson. New edition; 16 mo, gilt top, uncut, pp. 175. Macmillan Co. \$1.25 net.

Song and Story. By Lillian Street. 16mo, uncut, pp. 125. London: David Nutt.

Westwind Songs. By Arthur Upson. 24mo, uncut, pp. 99. Minneapolis: Edmund D. Brooks. 75 cts. net.

The Air Voyager. By William E. Ingersoll. 24mo, uncut, pp. 36. Boston: Richard G. Badger.

Eugene Field's Favorite Poems. Compiled by Ralph A. Lyos. 16mo, uncut, pp. 35. Evanston: William S. Lord. 50 cts.

The New Hamlet. By Wm. Hawley Smith and the Smith Family, Farmers. Oblong 12mo, pp. 62. Rand, McNally & Co. 50 cts.

FICTION.

Donovan Pasha, and Some People of Egypt. By Gilbert Parker. With frontispiece in color, 12mo, gilt top, pp. 388. D. Appleton & Co. \$1.50.

The Intrusions of Peggy. By Anthony Hope. Illus., 12mo, pp. 347. Harper & Brothers. \$1.50.

Confessions of a Wife. By Mary Adams. Illus., 12mo, pp. 377. Century Co. \$1.50.

In Kings' Byways. By Stanley J. Weyman. With frontispiece, 12mo, uncut, pp. 346. Longmans, Green, & Co.

The Diary of a Saint. By Arlo Bates. 12mo, pp. 310. Houghton, Mifflin & Co. \$1.50.

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